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The exceptions in (a) and (b) cover every part of the verse but the beginning of the second, third, fourth and sixth feet. The beginning of the fourth foot is the forbidden diaeresis, so that is excluded, the sixth foot would be limited to dissyllabic verbs or verb forms with long penult, a very small class, so the exceptions practically include every place in the verse but two. Now these two are further restricted by "after a vowel" and "in words which without it would not fit the meter". This surely covers every possible case and there is nothing left on which to base an argument. You can insert in this rule in place of the words "The omission of the augment . . . occurs almost exclusively" this sentence, "Words beginning with a consonant occur almost exclusively at the beginning of a verse, after a caesura or bucolic diaeresis, after a vowel, in words which without it would not fit the meter". This argument is in truth no argument at all. Why is it that the messenger-speeches in tragedy omit the augment so frequently? Because of epic influence. This fact and because it is impossible to restore it in ἀνστήτην and κήππεσον should make one very cautious about restoring it elsewhere at the sacrifice of literary tradition and the most elementary principles of the Greek language.

In Dialect, § 170 f, we have "the omission of the temporal augment in the case of verbs which began with a long syllable was no fault of the poet, but of later writers, more especially Aristarchus". Such a statement as this deserves some definite proof; Lehrs says, Ar. 395 ff., "Aristarchus admitted no readings into the text for which there was not good manuscript authority". Ludwich has repeatedly restated this belief of Lehrs and added arguments of his own, not only in his Aristarchus, but also in his Homervulgata. In this he asserts that the vulgate can be traced centuries back of the Alexandrians.

In the Dialect of Homer 236 b, we read "Note incidentally that Homer uses κέ(κεν) in those cases in which we find ἄν in Attic". Yet ἄν is as surely Ionic as it is Attic. The vulgate gives no evidence of a general or systematic attempt to replace κέ with ἄν. In Pindar these two particles are used side by side about equally: then why must Homer be limited to κέ? Professor Sterrett himself says, Dialect 6, "The body of the poem is written in the old Ionic dialect". Why then remove the Ionic ἄν from this Ionic-Aeolic poem? Granted that the early Aeolic bards used only κέ, yet the language which took over these earlier songs and in which the Iliad was created had ἄν. The absence of this Ionic particle would destroy the main prop for the theory of the origin of these poems advanced by the author.

On the attempt to restore the dative plural σι

I will make two comments. XI 779 ἄ τε ξέλvois θέμυς ἐστίν cannot take the ending -σι without destroying the verse. Cf. also Drewitt, Classical Quarterly, 1908, 99: "It is interesting that in the one other type of monotomic scansion, viz., in lines resting on the hephthemimeral caesura alone, elision is absolutely rejected by the principal pause". This rule then makes impossible the elision assumed in this edition for B 249 Ἄρπετῶσα and establishes the vulgate reading.

In the Preface is this sentence: "such forms are contrary to the general laws of Greek, and occur only in the epic or in works borrowing epic forms". That they occur in the epic and not elsewhere surely is proof that they were not added from without, but are epic in origin; this might be a cogent reason for excluding them from other species of literature, but to exclude epic forms from epic poetry, because they are exclusively epic, is as reasonable as it would be to banish tragic diction from tragedy.

Professor Sommer in his thorough investigation of Wernicke's law, Glotta 1. 149, comes to this conclusion: "Ich ziehe es vor, an der Sprache Homers so wenig wie moeglich herumzudoktern, glaube ich doch die Erfahrung gemacht zu haben, dass man insgesamt bei konservativer Textbehandlung auch sprachgeschichtlich am weitesten kommt".

No student of Homer can fail to recognize the brilliant though erratic ingenuity of Payne Knight, van Leeuwen, and Mendes da Costa, but it is a far different matter to take their radical and often groundless conjectures and present them to beginners as assured facts.

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The second informal meeting of the New York Latin Club for this year took place on Saturday, April 17, at Packer Institute. The subject was Methods of Teaching Latin Prose Composition. Messrs. A. L. Janes of the Boys' High School, E. W. Given of Newark Academy, S. L. Cutler of the Morris High School and C. M. Baker of the Horace Mann School set forth in considerable detail their methods of handling the subject, while Mr. A. L. Hodges of the Wadleigh High School explained why the results were so poor, and Miss S. E. Van Wert of the Normal College detailed some of her experiences in visiting composition classes in English Schools.

Mr. Janes advocated very strongly the direct method of teaching. Out of an exercise containing twenty sentences five should be prepared at home and recited at dictation in class, the sentences being changed by the teacher so as to make it clear that the pupils had actually learned the principles. The pupil should also be expected to recite five sentences done yesterday in review, and five sentences done the previous day, so that the pupil should be ex-

pected to have at command practically the full exercise and be able to give the various sentences or similar ones at the demand of the teacher orally. In this way, Mr. Janes said, most excellent results were obtained, and a degree of interest developed in the class which could not be expected in any other way. The individual pupils vied with one another in offering suggestions, correcting each other's mistakes, etc. One-third of every period was thus employed.

Mr. Given explained that a good deal of attention was devoted in his classes to the careful study of vocabulary, in which, after the work had been for some time on individual words, the pupils were expected to learn a large number of phrases. Mr. Given thought that in this way the disadvantages of individual word study were obviated and the effect of word combination was brought out more clearly; he asked suggestions from the audience with regard to this method. He also advocated the direct method in combination with this word study, supplemented by a certain amount of written work.

Mr. Cutler used for the earlier terms in his classes a book in which the exercises were based upon the text. This added somewhat to the interest of the work, which formed an integral part of every period, but the method lacked system, and in the later terms this was remedied by intensive topical study along the lines indicated by Mr. Janes. This combination of the two systems was found to work well. It would work better, Mr. Cutler thought, if in some way or other Vergil could be finished in time to allow a review of some speech of Cicero to complete the course.

Mr. Baker felt that in composition an important element was oral drill in what he called sentence declension and conjugation. He maintained that the learning of the paradigms per se did not carry with it any power to supply the proper form rapidly in oral work; consequently in his classes the paradigms were learned in groups of words, as were phrases involving difficult cases, substantives, pronouns, verb-forms at the same time. Mr. Baker claimed excellent results from this method of study in increasing the rapidity of pupils in oral work.

Mr. Hodges deprecated laying so much stress upon prose composition as an end in itself, and believed that it ought to be regarded rather as a means of testing the knowledge of pupils gained from their reading. He felt that a great deal of the lack of success was due to insisting upon pupils learning to write a certain kind of Latin when the main object should be to develop the power to translate accurately, for which testing in prose sentences was an excellent aid.

Miss Van Wert showed that in England the teaching of composition was either good, bad or indif-

ferent, according to the schools. In one place the master called each member of the class to his desk and discussed in a low tone his exercise with him while the remainder of the class indulged in animated conversation. In another class the work was done with prepared exercises; in another, with which Miss Van Wert was very much impressed, the story of Coriolanus was read in Latin, and afterwards the class was required to give back to the teacher the story in other words. Here, as in Mr. Janes' class, the students vied with each other in correcting mistakes, suggesting words and phrases, and altogether showed a capacity quite marvellous to one whose experience lay largely in different methods of work.

### MODERN SIDE LATIN

Mr. C. H. Spence, Headmaster of the Modern Side, Clifton College, England, in *The School* (London) for November, 1906, gives certain suggestions for the teaching of Latin in institutions in which the stress is chiefly on the modern subjects. He thinks that we should give up all hope of teaching composition or grammatical niceties, confine ourselves to translation, attempt to awaken boys' interest in the literary, historic and human side of what they read, and never forget that it is the aim to teach English as much or more than Latin. He advises, therefore, (1) the reduction of accident to the shortest and simplest form; (2) syntax based on the analysis of the sentence, with large use of English examples; (3) translation, largely "unseen", as the main work; (4) great attention to the acquisition of vocabulary with the aid of pictures and models and constant reference to English cognates and derivatives; (5) the bringing home to pupils the fact that Latin is indispensable by showing them the relation of Latin to other Aryan languages and to the Romance tongues, the history of the Latin element in English and the debt which Europe owes to Roman law and government.

Boys are interested in scraps of mediaeval or modern Latin, which illustrate English or local history; for instance, extracts from *Magna Charta* and *Doomsday*, Henry II.'s Charter of Bristol, or Camden's account of that ancient harbour. Again, as a change from a construing lesson, boys may be told to find out the meaning, derivation and history of such words as *decimate*, *explicit*, *desultory*, and so on, or the meaning of ordinary Latin phrases in common use—*primus inter pares* and the like—of the headings of Psalms in the Prayer Book, or expressions from the Latin hymns they sing in chapel. Or again, they may put into modern English Latinisms from Milton, or translate the scraps of Latin to be found in Chaucer or Shakespeare, or explain what Tennyson meant by the "Ausonian king" or the "cold *hic jacets* of the dead".

In teaching translation Mr. Spence feels that boys should use dictionaries as soon as possible and be taught *how*.

He gives the following illustration of his method